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A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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MRS. MINNIE RICHARDS.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During more than six and one-half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

New names constantly added.

Adelina Patti, Sembrich, Christine Nilsson, Scacchi, Trebelli, Marie Rose, Anna de Bellocca, Etelka Gerster, Nordica, Josephine Yorke, Emilie Ambre, Emma Thursby, Teresa Carreno, Kellogg, Clara L., Minnie Hank, Materna, Albani, Annie Louise Cary, Emily Winant, Lena Little, Mario-Celli, Chatterton-Bohrer, Mme. Fernandez, Lotta, Minnie Palmer, Donald, Marie Louise Dotti, Celisinger, Furach-Madi, Catherine Lewis, Zelle de Lussan, Blanche Roosevelt, Sarah Bernhardt, Titus d'Erceni, Mr. & Mrs. Geo. Henschel, Charles M. Schmitz, Friedrich von Flotow, Franz Lachner, Heinrich Marschner, Frederick Laa, Nestore Calvano, William Courtney, Josef Staudigl, Lulu Veling, Florence Clinton-Sutro, Calixa, Lavallee, Clarence Eddy, Franz Abt, Fannie Bloomfield, S. E. Jacobsohn, C. Mortimer Wiske, J. O. Von Prochazka, Edward Grieg, Eugene D'Albert, Lili Lehmann, William Candidus, Franz Kneisel, Franz Rummel, Blanche Stone Barton, Thomas Ryan, Achille Erard, King Ludwig I, C. Jos. Brambach, Henry Schradieck, Ivan E. Morawski, Clara Morris, Mary Anderson, Sara Jewett, Rose Coghlan, Chas. R. Thorne, Jr., Kate Claxton, Maude Granger, Fanny Davenport, Janaschke, Genevieve Ward, May Fielding, Ellen Montejo, Lillian Olcott, Louise Gage Courtney, Richard Wagner, Theodore Thomas, Dr. Damrosch, Campanini, Godegnoni, Constantin Sternberg, Degenmont, Galassi, Hans Balatka, Arbuckle, Liberatori, Ferranti, Anton Rubinstein, Del Puente, Josef, Mme. Julia Rive-King, Hope Glens, Louis Blumensberg, Frank Vander Stucken, Frederic Grant Gleason, Ferdinand von Hiller, Robert Volkmann, Julius Rietz, Max Heinrich, E. A. Lefebvre, Ovide Musu, Anton Udvardi, Alcin Blum, Joseph Koegel, Dr. José Godoy, Carlyle Petersilea, Carl Reiter, George Gemünder, Emil Liebling, Van Zandt, W. Edward Heimendahl, Mme. Clemell, Albert M. Bagby, W. Waugh Lauder, Hans von Bülow, Clara Schumann, Joachim, Samuel S. Sanford, Franz Liszt, Christine Dossert, Dora Hennings, A. A. Stanley, Ernst Catenhagen, Heinrich Hofmann, William Mason, P. S. Gilmore, Neupert, Hubert de Blanck, Dr. Louis Maas, Max Bruch, L. G. Gottschalk, Antoine de Kontski, S. B. Mills, E. M. Bowman, Otto Bendix, W. H. Sherwood, Stegou, John McCullough, Salvini, John T. Raymond, Lester Wallack, McKee Rankin, Boucicault, Osmund Tearle, Lawrence Barrett, Rossi, Stuart Robson, James Lewis, Edwin Booth, Max Treuman, C. A. Cayps, Montegrifo, Mrs. Helen Ames, Marie Litta, Emil Scaria, Hermann Winkelmann, Donisetti, William W. Gilchrist, Ferranti, Johannes Brahms, Meyerbeer, Moritz Moszkowski, Anna Louise Tanner, Filoteo Greco, Wilhelm Junc, Fannie Hirsch, Michael Banner, Dr. S. N. Penfield, F. W. Riesberg, Emmoga Hamlin, Otto Sutor, Carl Faciles, Belle Cole, Carl Millöcker, Lowell Mason, Georges Bizet, John A. Broekhoven, Johann Svendsen, Ponchielli, Edith Edwards, Carrie Hus-King, Pauline L'Allemand, Verdi, Hummel Monument, Johann Svendsen, Anton Dvorak, Saint-Saens, Pablo de Sarasate.

PHILIP ROTH, of Leipsic, has just produced something that is intended to facilitate the study of stringed instruments. It consists of strips of paper, one for the violin, one for the viola and one for the violoncello. These strips, which are to be pasted over the finger-board of the respective instruments, show the four strings and the correct space where each different note can be found on the same. This, of course, applies to instruments of the average size only. The strips will shortly be published by the celebrated Leipsic firm of Breitkopf & Härtel, but whether they will prove of much practical value is a question we are rather inclined to doubt.

THE best edited, most readable and interesting of our English exchanges, the London *Figaro*, has the following little item of news:

Some of the American papers announce that Madame Pauline Lucca will appear under Mr. J. H. Mapleson's direction at the Royal Academy of Music, New York, in January. It may interest them to know that Madame Lucca has during that month been retained to create at Vienna the leading part in Mr. Massenet's opera, "Le Cid."

Now, what startled us in this little paragraph was the words "Royal Academy of Music, New York." It is true, indeed, that our Academy of Music has lately retrograded a good deal because of bad government of its affairs, but to give it the distinguishing adjective of "Royal" is, it seems to us, adding insult to injury.

WE have received the first number of a new musical journal, the *Musical Reform*, edited by Mr. Theodore F. Seward, the American champion of the Tonic Sol-fa system, of which system the new journal is to be the organ. The paper was started for the laudable purpose of "regenerating sacred and social music in America," and its aims are set forth by the editor in the following paragraph:

The *Musical Reform* has three specific purposes in view: (1) To inspire church pastors and workers with a new zeal in sacred music; (2) to lead parents to a higher appreciation of the value of social song; (3) to develop an army of Christian singing teachers and choristers who will supply the demand for competent instructors which the movement will be sure to create.

We welcome the *Musical Reform* to our exchange table.

THAT Frederick A. Schwab, the musical critic of the *New York Times*, is, musically speaking, an ignoramus and a man entirely unfitted for his important position, we have frequently reiterated and invariably given proof for our assertion. He begins the new season with a bull worthy of his reputation as a know-nothing in musical matters. In his alleged criticism on the Italian Opera Company at the Academy of Music, fullsome puff is given their mediocre performances, while all the other critics are unanimous in condemning the same. But of this we do not want to speak, as Freddy's reasons for puffing the afore-mentioned institution are well-known. In his panegyric on the "Luisa Miller" performance, however, occurs the following paragraph:

Mr. Vicini, who has greatly improved as a singer and actor, was *Rudolphe*, and would have supplied an unexceptionable rendering of that personage's music but for a tendency to inordinately prolong his organ points—a tendency that once or twice brought him to grief.

Now, dear Freddy, let us tell you that organ point is the literal translation for the German word *orgelpunkt* and is more correctly termed in English pedal-point. It is a technical term which signifies a long or stationary bass note upon which various passages of melody and harmony are introduced. Technical terms, dear Freddy, are dangerous things to handle for persons not well acquainted with their meaning. They have frequently been the cause of what is vulgarly termed a dead giveaway.

THE editorial opinion expressed in THE MUSICAL COURIER at the time of the death of King Ludwig of Bavaria to the effect that the ill-fated monarch was, if not absolutely murdered, at least morally driven into suicide, seems to gradually become the prevailing one also in Germany, and this in spite of the most strenuous efforts on the part of the government to hush up the matter and to bring material to prove that the king was insane at and before the time of his death. We positively decline to believe in the king's insanity and offer to our readers the latest developments in the matter, as reported by cable last week. At the trial of Herr Wickel, editor of the *Frankisches Volksblatt*, at the tribunal of Würzburg, for charging the Bavarian Ministry with ill-treating the late King Ludwig and forcing him to commit suicide, one witness, a retired lackey of the late king, declared that he had never remarked anything abnormal about Ludwig; that the latter had been impelled to commit suicide through the procedure of the commission examining him; that he heard Ludwig

say: "I will not suffer them to declare me a madman like my brother Otto, whose keepers beat him with their fists. I will rather suffer death. My blood be upon those conspiring to betray me." The evidence caused a sensation in court. The revelations are disturbing the impressions of the public. Wickel was sentenced to two months' imprisonment. Herr Schulz, editor of the *Bamberger Journal*, has been sentenced to one month's imprisonment for attacking the Bavarian Ministry's dealings with the late King Ludwig. Discontent is growing in Bavaria at the incessant press prosecutions.

AN EPISODE IN HAMBURG.

IT is well known that, as the demand for artists and the allurements of big remuneration offered on this side of the Atlantic are continually increasing, the offence of contract-breaking on the German stage has spread to such an extent that it has grown to be a positive calamity. Several times the German theatre directors have met in consultation about this matter and lately a sort of Protective Union has been founded which, it is to be hoped, will in time exercise a beneficial influence. Director Pollini, of the Hamburg Opera-House, aroused by a case occurring at his own theatre, recently took up the initiative in a peculiar and significant manner, that proved a great success and a precedent in law. The case was one of several chorus members who, as so many favorite soloists had done before them, had lent a willing ear to the propositions of the Metropolitan Opera-House recruiters and had broken their contract with Pollini. About sixty choristers had been engaged for the approaching German opera season in New York, and these were to sail for Bremen on the 25th of September, on the North German Lloyd steamer Fulda. Among these singers, as we learned, were one lady and four gentlemen who had disregarded their contract with Mr. Pollini and coolly intended to leave Germany.

In order both to give a warning to this important category of members of the operatic stage and to protect the interests of his institute as well as those of his combined colleagues, the aforementioned Hamburg theatre director resolved, with the assistance of the proper authorities, to prevent the five Hamburg choristers from taking their intended departure and to bring them back to their duties. Director Pollini entrusted Mr. Carl Ritter, the clever business manager of his Hamburg and Altona theatres, with the task of acting in the matter in conjunction with lawyer Dr. Buff, of Bremen. Being provided with the necessary power of attorney, Mr. Ritter went to Bremen on the 23d of September in the afternoon, and the two gentlemen speedily gained the co-operation of the court officials in the matter. Because of the flagrant violations of their duties on the part of the chorus members, Lawyer Buff had a rather easy task with the Bremen authorities, and, thanks to their quick interference, the Hamburg theatre director, whose powers would otherwise not have reached into Bremen harbor, speedily gained the wished-for result. After Director Pollini had given security to the amount of five thousand marks the court issued, without delay, the respective warrants of arrest, and gave to Mr. Ritter and Dr. Buff power to hold the deserting choristers, and furthermore, in view of the fact that the latter were liable for the fine of contract breaking, the money advanced them by the New York theatre management, their luggage and whatever else they possessed was confiscated.

These five persons, instead of sailing for New York, were then conveyed back to Hamburg, where they ruefully placed themselves at the mercy of Director Pollini. The latter, though he had lost much time and trouble in bringing the matter to that, to him, satisfactory conclusion, let them off easily. They had to pay their contract-breaking fine of eighty marks each, and then they were allowed to depart. They sailed on September 30, sadder, but wiser people, and they have since arrived here, where their fine was remitted them by kind-hearted Mr. Stanton. The matter, however, shows how seriously they take contract breaking in Germany nowadays, and future Lilli Lehmanns had better beware.

—The Standard Quartet Club will give four chamber-music soirées at Steck Hall, on November 27, January 22, February 26 and March 26. This is the club's seventh season.

—A Western critic, in rehearsing the beauties of the "Mikado," as performed by the Emma Abbott Company, says: "Miss Abbott's presentation of *Yum-Yum*, thoroughly japa-nesque, is as apparently popular as it is well known, and needs no further consideration. This season, to add a trifle to Mr. Sullivan's work, she interpolates 'The Bird Song,' from 'The Pearl of Brazil,' that has some stunning cadenzas, with flute accompaniment, and works the audience up to a high pitch of enthusiasm."

London Letter.

LONDON, October 16, 1886.

IN a recent issue of your paper there appears a notice of the Violet Cameron Opera Company, and among other remarks is one concerning Mr. Arthur Roberts, of music hall fame, which it may be well to correct, as your informant appears to have been misled. It is mentioned that Mr. Roberts is in great demand in Christmas pantomimes and this is very true, but your correspondent states that during the evening he rushes from the theatre into a music-hall and there renders one of his inimitable songs (for his songs are beyond question inimitable: he is the greatest comic-singer of the time, and Mr. Tony Pastor might sit at his feet and learn). How careless this statement is will be seen when it is said that Mr. Roberts bears upon his shoulders the weight and most important part of any piece in which he may be engaged. Could Booth run out of his theatre and perform in another and then back again? As well expect Irving to appear in two theatres in the same evening. As for Roberts the parallel may seem forced, but it is not, for Roberts is as great in his low comedy parts as Irving is in tragedy. Without doubt these two men rule at the two ends of art—tragedy and burlesque.

While touching upon theatrical matters it may be said that you appear to be just now flooded with English companies of more or less merit. The Violet Cameron Opera Company is seeking favor in New York, and may succeed because the company is "English, you know," and because Anglomaniacs may run after representations under the sole management of a lord of the realm. The fact of the husband of Violet Cameron caring about them, or revolving about them like a lesser satellite, will probably aid in promoting the notoriety of the group.

Mrs. Langtry is with you, too, and will bring back to England another tin case filled with bonds and mortgages, and all because the heir apparent has smiled significantly upon the pretty woman whose husband, through Royal influence, is now occupying a position under the government and beneath the consideration of all spirited mankind.

Wilson Barrett, manager of the Princess' Theatre, London, and the Grand Theatre, Leeds, is now sojourning with you. His visit to the United States had to come, for had not Irving been twice, and in very many points Barrett is an emulator of Irving. Some solicitude has been expressed for him by London theatre-goers, as he is the first artist of eminence to visit the United States since the Londoners' disgraceful reception of Dixey, and many have anticipated that the rebuke would fall upon Barrett. He is a careful, conscientious actor, and a real declaimer of the heroic school.

Without meaning to be unkind it may be remarked that if his performances reach the high niche in which he has in his own opinion placed a pedestal he will be worthy to surmount it.

From the drama to comic opera is but a small transition, and on the stage of the latter is found the modern and unwise Solomon. We have all read—or are supposed to have read—of the original Solomon and the glories of his temple, and of his wives and his—but never mind. What is the temple which surrounds the second Solomon? The temple of justice, for the laws have changed since the first Solomon indulged in matrimonial dalliance a few hundred more or less wives, and the second Solomon, wise but in name, but foolish in practice, is now cooling his temper while resting "under remand" for having taken but two wives! The writer of "Polly" has lived some thousands of years too late! The resemblance between the ancient and modern is easily established, but how unfortunate that "times have changed!" While the modern is exhausting his patience in waiting for liberty the case of the Queen v. Solomon is being drawn up, and Lilly Grey and Lilly Russell are wondering who is Mrs. S. It appears that the gallant and seductive youth married the former when he was but seventeen years of age, and he will probably plead infancy, or undue influence on the part of the Isaacs, Sen., who keeps a fruit stall in Covent Garden, and whose daughter is wife number one.

NEMO.

FOREIGN NOTES.

...Mrs. Staudigl is this month singing at the Vienna Court Opera-House.

...Hager's new opera, "Marfa," has been a decided fiasco at the Vienna Court Opera.

...Henry Marteau, of Paris, a boy violinist, twelve years of age, and a pupil of Léonard, has met with great success at Berlin and Leipzig.

...A cablegram from Rome, dated October 25, says: "The Pope has refused to allow any ornaments to be placed on Liszt's grave beyond an unpainted wooden cross bearing his name and the words 'Orate pro nobis.'"

...Prince Wilhelm, of Prussia, was one of the first to sign a yearly subvention of a thousand reichsmarks toward the continuation of the Bayreuth festivals. Now the Empress of Germany, Augusta, his grandmother, has followed suit, and the list of sixty persons who have allied for the above purpose will soon be complete.

...As soon as it was decided to preserve Liszt's residence at Weimar in the condition in which he left it, as a memorial to the great artist, the firm of Rud. Ibach Sohn, of Barmen and Cologne, promptly dedicated to this Liszt Museum for ever and ever one of their magnificent instruments, which had been sent there during the master's life as a compliment to him, and had been used by him until shortly before his death.

Considering the priceless value of this souvenir to Mr. Ibach himself, this act of loyalty to the dead musician and of chivalry toward later generations of admirers deserves recognition; it is just what might be expected from this house.

...At the Paris Grand Opera Weber's "Der Freischütz" is just now being remounted with much care. A newly engaged soprano, Miss Sarolta, has been cast for the part of Aennchen, in which she will make her début at that establishment, the roles of Agathe and of Max having been assigned to Mrs. Caron and Mr. Seiller respectively. It is said that Mr. Benjamin Godard is engaged upon an opera, "Ruy Blas," founded upon Victor Hugo's drama, which will be brought out at the same establishment later in the season.

...In writing of the "Masterpieces of Mechanical Musicians," in the English *Quarterly Musical Review*, Dr. Hiles takes exceptions to the symphonic works of the day, as follows: "In our vaunted symphonic concoctions, our rhapsodies, our tone-pictures and our other high-sounding named lucubrations, one dreary, pointless theme (not, originally, too enchanting or fresh) is twisted and turned about, disrespectfully wrenched in this direction and in that, taken to pieces and reunited, as a poor, despised doll is in the nursery, dressed sometimes in loose attires and anon in gorgeous orchestral habiliments, until we fairly loathe the thing that so persistently thrusts itself at us, that whines among the muted violins, groans with the tortured tones of obtrusive bassoons, moans from among the convolutions of circling horns, hisses with the piercing tongues of piccolos, and anathematizes with the unyielding dogmatism of blatant trombones."

...The London *Musical Standard* has the following more truthful than gallant opinion on the subject of "Women as Composers." "The 'rights of women' are now being asserted in the matter of musical composition. A correspondent of the *Pall Mall Gazette* has been asking a stupid question, to wit: 'Why no woman has obtained celebrity as a composer?' An anonymous respondent replies that no musical education has been granted to her sex up to the present time; its value is nil. 'Male monopolists' close the doors in the face of the poor women. The writer goes on to quote Fanny Mendelssohn as a genius equal to her brother, and actually gives her credit for some of the *Lieder ohne Worte*. As Sterne once said in the pulpit, after giving out the text, 'It is better to go into the house of mourning than the house of feasting,' that I deny. If women choose to compose, let us hear no more complaints about want of education. Professors of harmony and counterpoint are numerous enough; the late Mary Alice Smith (Mrs. Meadows White) studied under Sir Julius Benedict, and produced several creditable compositions of a high class, such as overtures and 'chamber' quartets. One overture was performed at the Crystal Palace—no slight honor. Other ladies have occasionally written good songs and similar small things. Their 'style,' however, would tear off the mask at once, if no name was published on the title-page. The melody may be pretty, but queer harmonies and awkward modulations too often spoil sport; or, on the other hand, some women are as afraid of tonal changes as congregations, at church, of classical diction in a sermon. These weak-minded souls want 'plain Saxon,' and their unmusical analogues, we suppose, desire a rigid adherence to the key of C and the white notes. No; women are not fitted to 'move the soul to rage,' much less to raise the mind to sublime heights of art. They are too gushing and emotional. They are deficient in backbone. Nature has intended them to keep house, to rear children, and to make their husbands happy. Some few ladies are exceptionally gifted, and may handle the pen or the brush for the benefit of the public; but the mass of womankind, especially in England, would do well to keep to domestic affairs and not waste their time by taking expensive lessons in 'thorough bass.'"

Ovide Musin Objects.

Editors Musical Courier:

FOR the sake of the memory of the great Wieniawski and of the celebrated Sarasate, my friend, I am obliged to take the pen to answer a remark in an article which appeared in your last number, dedicated to the biography of Mr. Kneisel and signed Louis Maas, from Boston. The paragraph I object to is the following:

There is nothing about him of the shallow and superficial trickery of the French school of violin playing, which has been too long accepted over here as the right thing, although I sincerely hope it will now soon meet the fate of the Italian opera.

The representatives of the French school in America have been: Henry Wieniawski, pupil of Massard; Pablo Sarasate, pupil of Alard and Emile Sauret.

Mrs. Camilla Urso is also a pupil of Mr. Massard, and these artists have all been educated at the Conservatory of Paris.

If it is that school of violin playing that Mr. Maas wants to have disappear I would not answer to such an absurdity; but I am sure that when Mr. Maas wrote those lines he did not recollect the above names, otherwise he would not have dared to put down so strong an anathema against the French school.

I am Belgian and of the Belgian school, which has produced Charles de Bériot, Vieuxtemps, Wery, Léonard and Heynberg, the last two my masters, but I think it my duty as a gentleman to defend an absent party, and I have stated the truth, in facts and not in words.

Hoping that you will be kind enough to give space in your valuable columns to this letter, believe me, dear sirs, yours most sincerely,

OVIDE MUSIN.

Jerome Hopkins's Ideas.

THE following is a portion of the address of Mr. Jerome Hopkins, delivered at one of the "Young Philharmonics" in Brooklyn:

"IT'S ENGLISH, YOU KNOW."

"I have lately been forcibly impressed by three newspaper items. One from the *New York Times*, relating to a Brooklyn Philharmonic concert, was as follows:

"It is not altogether creditable to the taste of a Brooklyn audience to have to record the fact that the only persistent demand for a repeat followed the performance of the 'Pizzicato Polka.'"

"From which it would appear that twenty-eight years' repetition of classical music has failed to make our best people musically discriminating, or to give them a pure taste."

"The second item was in a Boston musical paper, turning into broad ridicule the so-called 'American' opera, which is now in full feather, but which is just about as honestly American as a good Limburger cheese or Bologna sausage because they might happen to be eaten by Americans, for this so-called 'American' opera is from German and French brains, and is in no sense American except in its American usage, just exactly as the cheese and the sausage might have American usage."

"The third item to which I call your attention is from the *London Pall Mall Gazette* and refers to the astonishing rarity of the purchase and exhibition of fine paintings by modern representatives of the aristocracy of England. The editor says:

"The aristocracy you will find are nowhere. Only one member of the House of Lords exhibits a picture, and that one, we may presume, more for its subject than for its art. But either the aristocrats possess pictures and do not lend them, or have not got them to lend and, in either case they compare very unfavorably with other rich men. Well may Matthew Arnold call our aristocracy a barbarian lot. Their ancestors collected pictures, but the present nabobs sell them."

"Now, these three newspaper items are very significant to me, because they prove the truthfulness of a theory which I have long cherished about the growing intellectual retrogression, uncouthness and rudeness, not to say actual vulgarity and illiteracy, of the wealthy classes even here, and the strong need of some powerful redeeming agent for their refinement as well as for that of the masses, and as such an agent colleges, prisons and churches have all proved to be conspicuous failures, for we imitate 'the English, you know.'"

"If I do not mistake, the two grand incentives to good citizenship in polished communities have always been the hope of reward as represented by religion, and the fear of punishment as promised by the civil code. But history, especially that of model countries, such as ancient Greece and Rome, shows us that a third social flux is needed, and it is a knowledge of art and its constant practical development in daily life, and of all arts the art of music is king, for it alone is called the divine art."

"Hence we come to the reason—my reason—for organizing 'The Young Philharmonic' free training classes in vocal technique, or the art of singing with correctness, smoothness, accent, emphasis, expression, truthfulness and intelligence, as well as with dramatic intensity, proper gesticulation and elegant declamation."

"This department of the art is not attempted in our public or private schools, nor in our choirs or Sunday schools, and children, even talented musical children, have no more idea of the meaning and purpose of declamatory singing than they have of epic poetry. If the words of an anthem or hymn are not emphasized and glorified by being sung, they had better be read; for music without intellect is only a pretty noise, while to add intellect to a pretty noise is to ennoble it, even as spoken language is a nobler sound than the chattering of an idiot or an ape. I hope this apology for the 'Young Philharmonics' is sufficient." (Warm applause.)

Music in Boston.

BOSTON, October 24.

THE second of this season's Symphony Concerts took place last evening at Music Hall and the program consisted of the following numbers:

Vorspiel, "Meistersinger".....Wagner
Aria, from "Fidelio".....Beethoven
Three sonata movements, arranged for orchestra by Gerick.....Bach
Aria, from "Damnation of Faust" ("My heart with grief is heavy").....Berlioz

Symphony, D minor, No. 2, op. 70 (first time).....Dvorák
The soloist was Miss Lilli Lehmann. This was certainly more interesting than what we had at the previous concert and the audience seemed to think so too, since they were warmer and more hearty in their applause.

The Wagner number appeared to me the least satisfactory as far as conception is concerned. The playing of the orchestra was good enough, since all the notes came out clearly, but there was apparently a lack of elasticity in the "emphatic" different episodes of the work, which gave to the whole a rather rigid and stiff aspect. The beautiful aria, "O du Abschenlicher," from "Fidelio," was exquisitely sung by Miss Lehmann and very well accompanied by the orchestra, the horns doing especially good work. Her effort was evidently much enjoyed by those present, as she was repeatedly recalled. I have not heard her since she sang in Wagner's "Nibelungen," at Bayreuth, in 1876, as it always happened that I was away from Boston when she appeared here. Although she sang very finely then and was a general favorite, she has since gained wonderfully in breadth of style, warmth of feeling and also in volume of voice.

The three Bach pieces, originally for piano with flute, were delightful, being especially enhanced by the excellent scoring of Gerick. This was by no means an easy task, as most of the middle voices had to be invented, the original being mostly two and three voiced. The symphony being a novelty, was of course a centre of interest to many. It was magnificently played and the interpretation was everything that could be desired. As a composition I prefer it to the composer's No. 1. The second theme both of the first and last movements is very beautiful, also some of the secondary motives, and the form of the whole is concise and well rounded. At the same time there is also a good deal of somewhat dry contrapuntal development, more especially in the first part, which rather detracts from one's enjoyment of the work.

When contrapuntal combinations are at the same time melodious, as, for instance, with Beethoven, they do not easily weary, but with Dvorák they frequently do not sound well and the ear readily tires of continued dissonances. Nevertheless there are great beauties in the work, which has evidently emanated from an original mind.

On Friday last Mr. Otto Bendix, the pianist, gave a successful recital of Liszt's compositions at Bumstead Hall, at which he played, among other things, that composer's first and only sonata.

LOUIS MAAS.

PERSONALS.

MRS. MINNIE RICHARDS.—The picture gracing the front page of THE MUSICAL COURIER this week is that of Mrs. Minnie Richards, one of Brooklyn's favorite pianistes. The lady was born in New York in 1856 and received her musical education in Germany, where she made her first public appearance at the early age of ten years, when, at a concert in Worms, she performed Beethoven's "Sonate Pathétique" in a manner that gave fairest promise of the child's future musical development. Later on she studied with that most excellent of teachers, Mrs. Clara Schumann, and it was here where Mrs. Richards acquired her outspoken predilection for Robert Schumann's great piano compositions, which to this day have found no more competent an interpreter than is his faithful widow, the loving companion of his life.

When Mrs. Richards's parents returned to New York the lady continued her pianistic studies here under such eminent teachers as Richard Hoffman, S. B. Mills and William Mason. In consequence of the fact that Mrs. Richards's time has been taken up by her numerous pupils she has hitherto not frequently been heard here in concerts, but we expect her appearance in public as a soloist on several occasions during the forthcoming season. Mrs. Richards is distinguished as a pianiste through a fine touch and good technique. She plays from memory over sixty classical pieces and four piano concertos.

RUBINSTEIN.—As we announced last week, Anton Rubinstein has accepted the position of conductor of the Imperial Concerts at St. Petersburg this winter, which Von Bülow originally agreed to conduct, but about which, according to his erratic nature, he later on changed his mind. This settles all the vain talk about Rubinstein's coming to this country this season. The general program for the Russian Musical Society's season under Rubinstein will be as follows: There will be ten historical orchestral concerts, four of which will be dedicated to the works of Beethoven, Schubert, Mendelssohn and Schumann, each one of whom will have an evening to himself, just like in Theodore Thomas's composers' nights; one evening will be taken up by Haydn and Mozart, one for the works of Wagner, Brahms and Liszt, one evening for the modern French school, one for the Italian and Scandinavian school, and the modern Russian school will absorb the remaining two concert evenings. Among the works in preparation for performance may be mentioned Tchaikowsky's "Manfred," a suite by Davidow, the new Rubinstein symphony, Mozart's "Requiem," fragments from oratorios by Haydn and Mendelssohn, Rossini's "Stabat Mater," fragments from Liszt's "Holy Elizabeth" and from Wagner's "Flying Dutchman." The first concert is to take place on the 26th inst., when Beethoven's Ninth Symphony is to be performed.

MISS WHITACRE.—Miss Alice Maude Whitacre, a young American soprano from Chicago, made her debut in concert at Covent Garden and Crystal Palace, London, Tuesday and Wednesday. She sang among other pieces the "Infelice" aria of *Atrifamante*, after which she was recalled five times. Miss Whitacre was for two years a pupil of Mr. Errani, of this city, studying with him until last May, when she went to London with a letter from him to Mr. Randegger, whose opinion of her is so high that he himself conducted the concerts at which she was heard.

LORD LONSDALE SKIPS.—An old German proverb says that the rats leave a sinking ship; Lord Lonsdale left the Violet (?) Decameron troupe rather surreptitiously last Thursday on the Britannic.

"The immediate cause of his going," said his counsel, Mr. Hummel, Thursday night, "was a cable dispatch from his mother to the effect that his sister is to be married earlier than was expected—on November 13. This was received yesterday afternoon, and he immediately engaged passage. Matters connected with the marriage settlement and the estate, Lord Lonsdale said, demanded his personal presence. A secondary cause was the strike among his zinc miners at Whitehaven, in the North of England, which has caused his family much alarm. He is coming back, but he made all arrangements for the Violet Cameron troupe while he is away. He gave me power of attorney and left a deposit at the bank to insure the salaries of the troupe if they should run behind."

"How about the suit by Husband De Bensaude?" asked the reporter.

"Oh, there's no trouble about that," responded Mr. Hummel cheerfully. "That will not come up for a long time, and even if he should not come back his testimony can be taken in England and sent over as Lord Mandeville's was when a servant girl tried to sue him and Lady Mandeville for \$50,000. De Bensaude hasn't been able to get bonds enough to get out an order of arrest, and the case doesn't concern Lord Lonsdale a particle."

Mr. H. B. Lonsdale, Violet Cameron's business manager, didn't look very happy when seen at the Casino that night. He said: "Oh, yes, he's coming back before November 22. He has promised to be with us when we are at the Grand Opera-House."

Mr. Kittell, the proprietor of the Hotel Madison, said that his lordship had not given up his rooms there, but in true lordly style had ordered them retained until his return.

It has been stated on good authority that the opera company, as a financial venture, is proving a sad failure. The salary list is enormous, and with the exception of the first two nights there hasn't been a paying house.

LE COUPPEY RETIRES.—After an uninterrupted activity of fifty-eight years as teacher of the pianoforte at the Paris Conservatory of Music, Felix Le Couppéy has just retired from work. The rest surely is a deserved one and as Le Couppéy is now seventy-six years of age he may still enjoy it for a good many years. He was one of the most successful teachers in France and his numerous works, mostly written for instruction only, are used in the entire civilized world. Among them we mention as the most important: "School for Piano Technic," "The Art of Piano Playing" (fifty studies with annotations) and a book entitled "Piano Instruction; Advice to Young Teachers" (1865). In Mr. Le Couppéy's place, Alphonse Duvernoy has been nominated by Ambroise Thomas first professor of the pianoforte.

EZEKIEL'S BUST OF LISZT.—The head of Liszt was a wonder to behold. Its long, massive, flowing hair was his great pride. It seemed as if in it he gathered his musical genius, as strength was gathered in that of Samson. He wore it majestically—almost with religious reverence. It gave his appearance a character made already traditional, and consecrated hundreds of times by the plastic art. But never before or since had it received such masterly treatment as from the hands of the American sculptor, Ezekiel.

One day I happened to be in this artist's strangely beautiful and curious studio, which is drawn, niched and cornered in among the grand old ruined arches and walls of the Baths of Diocletian and arranged with a weird and original taste, indicative of the genius of its occupant. Ezekiel had studied in Berlin, and had come to Rome nearly twelve years ago to perfect himself in his art. He was an adorer of the great maestro. In Germany he had become an enthusiast about him, and at Rome his infatuation bordered almost on fanaticism. Having seen the great pianist and composer here and there through Europe, and being afforded the opportunity of his company daily for more than two weeks while they were both the guests of Cardinal Hohenlohe at Villa de Este, Tivoli, Ezekiel had caught with rare intuition a perfect similitude of his head, which he had modeled and cast into bronze. The bust was grand in the extreme; in fact, it was heavenly.

Liszt was to have come to see the sculptor on that day. He arrived when I was in the act of taking leave, followed by a certain number of lady admirers, while others joined subsequently. It was a meeting evidently gotten up, by appearances, as though a kind of inaugural ceremony of the bust. Speeches were made in German and Italian, which impressed all present very deeply. Ezekiel was moved to tears. Liszt alone maintained the imperturbable calmness of a divinity that sees the homage due to it properly paid.—*Ex.*

HUNTINGTON V. LABLACHE.—BUFFALO, October 26.—War has broken out among the Boston Ideals, in which Manager Foster is taking a very active part on one side. It was warm yesterday, it is hot to-day, and it promises to grow in intensity. The first indication which the public had of the trouble was the publication of a card from Manager Foster, in reply to the *Courier's* criticisms, based on the casting of Miss Lablache as *Bertha* in "The Maid of Honor," instead of Miss Agnes Huntington. He took occasion to make some most ungentlemanly reflections on Miss Huntington, saying, "That Miss Huntington envies Miss Lablache for the great reputation the latter enjoys, a reputation won on the grand opera stage, is not to be wondered at by those who are familiar with some of Miss Huntington's peculiarities. I did not think, however, that Miss Huntington's envy would induce her to treat a sister artiste with incivility, but Miss Lablache complains to me that she has been subjected to the grossest discourtesies at the hands of both Miss Huntington and Miss Huntington's amiable mother. Such a complaint I was compelled to take notice of, and in doing so I aroused Miss Huntington's resentment to such an extent that she threatened to use her personal influence with certain newspapers against me and the organization I have the honor to manage. In her excitement the lady went so far as to say that an editor on the *Courier* was her warm personal friend and would see to it that neither 'Adina' nor 'The Maid of Honor' should score a success in Buffalo in case Miss Lablache were cast as *Bertha* in the latter opera."

Then it was Miss Huntington's turn. The Buffalo papers did not give Zelle de Lussan such long and favorable notices as impresario Foster expected for his favorite, and his temper since his arrival here has been far from angelic. That is one reason that Miss Huntington ascribes for Foster's outbreak. "In the next place," says Miss Huntington, "my engagement with the Ideals expires this year, and there is no financial reason for his doing anything to push me ahead. Miss Lablache is likely to be his leading contralto next year, and it is to his interest to bring her before the public as much as possible. I have had several good offers to appear in grand opera in Europe, and Mr. Foster knows that this is my last season with him. There are other reasons which I do not care to give the public at present. These matters are in the hands of my lawyers, who are amply able to protect me. It is only when Mr. Foster attacks me in character or professional reputation that it becomes necessary for me to take the public into my confidence. Both my mother and myself have always endeavored to treat Miss Lablache with marked courtesy. On account of the reputation that people on the operatic stage have for jealousy and quarreling I have tried to keep on good terms with all the members of the company and keep myself out of anything that should approach the appearance of a quarrel. On this account I think Mr. Foster has simply made me the means to secure advertising for himself and his company."

The charge of using her acquaintanceship with the editor-in-chief of the *Courier* is denied by her, and the editor himself gives Foster a brief, but severe, scoring for his assertion. The

latter has made a second attack this afternoon on Miss Huntington, to which that lady has replied over her own signature, giving him the lie direct. Miss Lablache has been stopping at a quiet hotel, away from the remainder of the company, but she was sought out to-day and explained that while Miss Huntington and her mother had not insulted her, they had not been amiable toward her. Miss Lablache apparently has not had a very pleasant time since she joined the Ideals. She says:

"Of course I'm a new comer in the company, and I haven't received the welcome that I expected. I felt that I might be treated as a lady without compromising anyone. As for Miss Huntington not talking to me in the carriage, I think nothing of that. But when I sang her role for the first time she acted differently toward me from what I would have treated her. Naturally I was nervous, particularly when I found that Miss Huntington, who sang the same part, was in a box dressed in a white bonnet and carrying a white fan. They attract an artist's attention when perhaps nothing else would. If the case had been reversed, and I was an older member of the company, and Miss Huntington was to sing my role, I would have stayed away from the theatre on that occasion, for I would have been nervous. At the hotel, too, the company has not given me the welcome I expected. They all sit at other tables, and never invite me to the same table, as though my character was not as good as theirs. My private life is open to the world, and I feel that it is as good as anyone's."—*New York Times.*

AMBROISE THOMAS.—Ambroise Thomas has requested permission to withdraw from the presidency of the Paris Conservatoire of Music. It is probable that Ernest Reyer will be his successor.

DIRECT NEWS FROM MARIE VAN ZANDT.—We hear directly that Miss Marie Van Zandt is at present at Baden-Baden, completely restored to health, and that she is making preparations for an extended concert tour in this country next fall and winter.

MAY FIELDING.—Miss May Fielding, who was heard in Boston with the American Opera Company, and who was formerly a member of Augustin Daly's company, has decided to marry and settle down to a domestic life.

WACHTEL.—The cable announced last week that Mr. Wachtel, the singer, is worse. He is suffering with severe congestion of the lungs.

ESSIPOFF.—Annette Essipoff, the great pianiste, has been recently nominated court pianiste to the Emperor of Germany. The high distinction is quite deserved. The lady soon to undertake a three months' tournée through Russia.

LE BRETON.—It may not be generally known that Mr. Le Breton, who is defending Mr. Edward Solomon in the prosecution for bigamy commenced by Mrs. Solomon, is a brother of Mrs. Langtry.

MINNIE HAUKE.—When Minnie Hauk sang at Tin Cup, Ariz., twelve Apache chiefs retired behind the theatre after the entertainment and drew lots to see who should marry her. Minnie escaped.—*N. Y. World.* What we think is that the Apache chief escaped, and what we should like to know is, if he had not escaped, how long it would have taken him before he would apply for a divorce.

HOME NEWS.

—Arthur Whiting is writing a piano concerto.

—Heinrich Conried has acquired the right of production in America of a new operetta called "Incognito," by Rudolf Waldemar.

—The Concordia Club, assisted by the choir of St. Stephen's Church and a large chorus, gave concerts at Chickering Hall on Friday and Saturday evenings in aid of the George mayoralty fund.

—If some of our managers keep on reducing their orchestras it will be necessary for traveling companies to bring their orchestras along, and theatre-goers will soon see the system of resident orchestras done away with, like old stock companies.—*St. Louis Critic.*

—"Worship without music," says Earl Marble, "is like bread without butter." True, O most noble Earl! true as gospel. But it should be good butter, you know, and not more butter than bread. We have known most excellent bread spoiled by a coating of oleomargarine.—*Robert J. Burdette.*

—The large building known as the Salvation Army Barrack, at Asbury Park, N. J., which has been in litigation for some time past, has been purchased by James A. Bradley, the founder of Asbury Park. He is having it fitted up as a first-class opera-house. Electric lights and other improvements will be introduced.

—Alfred Kramer, son of the projector of the Thalia Theatre and the Atlantic Garden, adjoining the theatre, was arraigned at the Tombs last Thursday, being charged by Detective Chrystal with allowing music and singing in the Atlantic Garden, while beer was sold in violation of the law. Lawyer Hummel admitted the facts. "The Germans," he said, "love to hear the strains of music while they devour German food and drink beer. It makes a man feel happier and he forgets his trouble for the time being. The entertainment was such as is given at every ball or wedding, and it is a counterpart of what is going on nightly at the Hotel Brunswick and the Hoffman House." Justice Murray dismissed the case.

—William Candidus, Max Alvary and Marianne Brandt arrived on the Aller last Sunday; Albert Niemann got in on the Fulda on Monday; Kapellmeister, Seidl and wife, Mrs. Krauss, arrived on the steamer Saale last week. They had a rather rough passage but returned in good health and spirits.

—Mr. Conried has purchased a new operetta, "Vandetta; or, the Pirates," by R. Gené, the composer of "Nanon." The new work has just made a Berlin success.

—Miss Elizabeth Hetlich, assisted by Miss Anna Dickman, will give two song recitals at the Baldwin Music Rooms, Cincinnati, on the evenings of the 12th inst. and December 10.

—Just as we go to press we learn that Mr. Federlein, of New York, has been engaged as conductor of the Cincinnati May Festival Chorus. Mr. Federlein is an excellent singing teacher and musician.

—Carl Retter, of Pittsburgh, who had accepted the post of conductor of the Cincinnati May Festival chorus, suddenly changed his mind and now remains in Pittsburgh.

—The first public rehearsal and concert of the Symphony Society may be attended at the Metropolitan Opera-House on Friday afternoon and Saturday evening. The soloists will be Mrs. Anna Lankow-Pietsch, a newly-arrived German *Lieder* singer, and Ovide Musin, the popular violin virtuoso.

—Miss Marguerite Fish, the well-known soubrette, arrived from Rotterdam last Saturday and is stopping at the Westminster Hotel. Miss Fish, who was known here for years as "Baby Benson," is a young lady of versatile attainments. She is very pretty, and has met with great success in Vienna, Berlin and other European cities. She appears at the Thalia Theatre December 13 in "Die Lachtaube."

—The program for to-morrow afternoon's second Thomas popular matinee at the Metropolitan Opera-House is as follows:

Festival March, op. 139 (first time)..... Raff
Overture, in C, "In Memoriam" (first time)..... Arthur Sullivan
Orchestra and Organ.
March Funèbre, from quintet, op. 44 (first time)..... Schumann
(Adapted for orchestra by Benjamin Godard.)
Vocal.....
Mrs. Pauline L'Allemand.
Hungarian Rhapsody, "Pesther Carneval"..... Liszt
This rhapsody was last performed at Central Park Garden in 1875.
Albumblatt..... Wagner
Siegfried's Rhine Journey, "Götterdämmerung"..... Wagner
Vocal.....
Mrs. Pauline L'Allemand.
Bal Costumé (Second Series)..... Rubinstein

—How pleased the Aronsons are that they took in the Violet Cameron party. Last Sunday Rudolph Aronson, Edward Aronson and a well-known journalist happened into the auditorium of the Casino while a rehearsal of "Kenilworth" was in progress. Lord Lonsdale is a veteran theatrical manager and has the theatrical etiquette at his fingers' ends, so he promptly told Rudolph that if he did not leave the rehearsal would be stopped, as he did not allow anyone to be present. Just what the poetical Rudolph said is not on record, but it is reported that it was dangerous to light a match anywhere in the vicinity of the Casino for several hours. Truly, "Erminie" is making wealth on the road, but a very good share of it has to go toward making up the weekly loss of the Casino on the Cameron engagement, say about \$3,000 per week. How pleasant things must be at the Casino just now! What a charming *entente cordiale* prevails! And how H. B. Lonsdale is enjoying himself, and, generally speaking, "What a day everyone is having!"—*News-Letter*.

—Edgar H. Sherwood's studio was well filled yesterday afternoon on the occasion of the piano recital given by his pupils. The program was well selected and creditably performed. Several of the pupils showed unmistakable talent, while careful and efficient training was apparent throughout. Vocal assistance was given by Miss Frances E. Rogers and Mrs. O. S. Adams. Miss Rogers has a pleasing voice, as is well known in Rochester musical circles, and her selections were given in her usual tasteful and acceptable style. Mrs. Adams was heard for the first time in Rochester. Her voice is a soprano of exceptional quality and compass, and its high cultivation was shown in the artistic rendering of her selections. It is to be hoped that she will appear on other occasions in Rochester. A pleasing feature was the instrumental portion of the recital, in which Miss May J. Rogers, Miss Minnie Murdoff, Miss Helen De Land and Miss Minnie Pratt were heard to advantage. The several renditions of the young ladies were highly enjoyable and as highly appreciated by the audience.—*Rochester Democrat and Chronicle*.

—The season of opera in German at the Metropolitan Opera-House opens on Monday night with Goldmark's "Queen of Sheba." The following will be the cast: *Sulamith*, Lilli Lehmann; *The Queen*, Mrs. Herbert-Foerster; *Astaroth*, Miss Brandt; *Assad*, Max Alvary, and *King Solomon*, Mr. Robinson. On Wednesday night "Die Walküre" will be given, with Niemann as *Siegmund*, and on Friday night "Aida" will be heard for the first time at the Metropolitan. The full list of the German artists is: Sopranos, Leonore Better, Therese Foerster, Auguste Seidl-Krauss, Ida Klein, Von Januschowsky and Lilli Lehmann; mezzo-sopranos and contraltos, Marianne Brandt, Sylvia Franconi and Wilhelmine Mayer; tenors, Alvary, Otto Kemnitz, Julius Meyer, Albert Niemann and Carl Zobel; baritones, Wilhelm Basch, Max Heinrich, Rudolph von Milde and Adolph Robinson; basses, Emil Fischer, Emil Sängner and George Seiglitz. The conductor will again be Herr Anton Seidl, and the assistant di-

rector will be, as before, Walter Damrosch. Van Hell will be stage manager, and Theodore Habelman, inspector. The prime ballerine will be Mrs. Cavallazzi and Miss Leonhardt.

—Mendelssohn Quintet Club dates are as follows: Titusville, Pa., to-day; Erie, 4; Sharon, Pa., 5; Salem, Ohio, 6; Alliance, 8; Pittsburgh, 9; Wheeling, 10.

—The Hermann Brandt string quartet, of San Francisco, Cal., consisting of Mr. Brandt, Mr. Henry Siering, Mr. Louis Schmidt and Mr. Emil Knell, intend giving a series of four concerts of chamber music during the winter season, should they receive a sufficient number of subscribers.

—A vox human a equal to the celebrated one in Freiburg has just been placed in the large organ Messrs. Geo. Jardine & Son are erecting in the new Westminster Church of Yonkers. It is made on the same scale obtained by Mr. Jardine in Europe, and is placed above the ceiling of the church, operated by the keyboard, which is 60 feet distant, by their tubular transmission system, and in combination with other new stops produces the most charming effects, resembling a distant voice of a most beautiful quality.

—On Sunday night a sacred concert was given by Mr. Angelo's New Italian Opera Company, which was well attended. Besides most of the artists of the troupe, with the exception of Mrs. Valda and Mr. Giannini, the chorus and orchestra took part in the renderings of the evening. Other artists who participated in the program were the Misses Groeb and Minnie Dilthey, the latter singing in no less than four numbers and receiving deserved applause. Why did the National Opera Company not renew its contract with this useful little artist, who is a native American and an agreeable, musically well-educated singer?

—The interesting program for to-morrow evening's first Van der Stucken symphonic concert at Chickering Hall reads as follows:

Symphony in D minor, op. 44..... Robert Volkmann
Allegro patetico. Andante. Scherzo. Allegro molto.
Orchestra.
"Fritjof at his Father's Grave," op. 27 (Scene for baritone solo and female chorus)..... Max Bruch
Mr. Max Heinrich and Choral Society.
Concerto in C minor for pianoforte and orchestra, op. 37..... L. Van Beethoven
Allegro con brio. Largo. Allegro.
Mr. Richard Hoffman.
"Ophelia," op. 22 (Symphonic poem)..... E. A. MacDowell
Orchestra.
"The Water-Nymph," op. 63 (Scene for alto solo and female chorus)..... Anton Rubinstein
Miss Helen D. Campbell and Choral Society.
Rhapsodie d'Auvergne, for piano and orchestra, op. 72..... Camille Saint-Saëns
Mr. Richard Hoffman.
Hungarian Suite, op. 16..... Heinrich Hofmann
In the Coronation Hall. Romance. In the Puszta.

—Next Sunday night's second Neuendorff concert at Steinway Hall has the following program:

Triumphal March from "Richard Cœur de Lion" (new)..... Kretschmer
Overture, "Medea"..... Bargiel
Aria from "Semiramide"..... Rossini
Miss Helen D. Campbell.
Grand Fantasia on themes from Meyerbeer's opera "Le Prophète,"
Wieprecht
PART II.
Overture, "Leonore" (No. 3)..... Beethoven
Piano Concerto..... Raff
Mr. August Spanuth.
Tone-Pictures from "Die Walküre"..... Wagner
PART III.
Overture, "Mignon"..... A. Thomas
a, "Nur wer die Sehnsucht kennt"..... Tchaikowsky
b, "Sonnenschein"..... Schumann
Miss Helen D. Campbell.
a, "Spührengsang," for string orchestra..... Rubinstein
b, "Passing of a Norwegian Bridal Procession," from "Stücke aus dem Volksleben"..... Grieg
(Adapted for orchestra by C. Bayerhoffer.)
Galop Chromatique..... Liszt

—It was pretty generally understood a week ago in theatrical circles that Violet Cameron and her company would return to England at the end of the Casino engagement, which will be on November 13. Lord Lonsdale's disappearance in the direction of Europe now emphasizes this probability. It was hoped that "Kenilworth" would revive the fortunes of this queer crowd of burlesquers, but the indifference of the public continues, the houses are light and the character of the attendance is not at all in keeping with the former prestige of the theatre. Add to this new refusals on the part of out-of-town managers to honor their contracts and it will be seen the Cameron Company is in a very bad way. It will be remembered that John Stetson peremptorily cancelled the four weeks he had given the attraction at the Globe Theatre, Boston, saying that he could not afford to injure the reputation of his house by admitting them. Mr. Rapley, of the National Theatre, Washington, sent word to Lonsdale that there was no use of Violet trying to fill a week at his theatre, as respectable people would not patronize the performance. On last Monday evening Mr. Al Hayman, manager of the Baldwin and California Theatres, San Francisco, went to the Casino and saw "Kenilworth," with a view to giving the attraction one more chance for an appearance on the Pacific Coast. On Tuesday he sent word to Lonsdale that he would not play the company, and cancelled the three weeks for which they were booked at his house, beginning April 4. The lord replied semi-defiantly that he would meet Mr. Hayman at the Palace Hotel, in Frisco, next April, and that he would have the Cameron Company with him. On Tuesday Mr. Sam Nixon, of Philadelphia, came over to the city and had a talk with the lord and manager, the result of which was that, despite his lordship's bravado, Mr. Nixon cancelled two of

three weeks which they held at his theatre in December, and said he hoped to cancel the third week before the time arrived for filling it. With their Philadelphia, Washington, Boston and San Francisco bookings gone—nearly three months' time in all—the Cameron Company's touring prospects are decidedly blue and unpleasant. They are doing next to nothing at the Casino.—*New York World*.

Miss Cecil's Concert.

MISS SARAH CECIL gave another well-attended concert at Chickering Hall last Saturday evening, which artistically, however, was not quite on the not over-high plane of its predecessors. This was due, it is true, not to any fault of Miss Cecil's, for she sang the "Ah rendimi" aria from Rossi's "Mitrane," the "Voi che Sapete" aria from Mozart's "Figaro," and the "Troppo Sofferse" aria from Händel's "Radamisto" as well as several encores with the same naturally fair mezzo-soprano voice, but also with the same stolidity and want of expression that characterized her former efforts. But what was depressing were the efforts of most of the assisting elements at this concert. It is true the "Dannreuther String Quartet," thanks to the efforts of the leader, Mr. Gustav Dannreuther, and of the viola, Mr. Otto K. Schill, did some nice work in the rendering of Mendelssohn's E flat string quartet, op. 12, and of a pretty andante cantabile in B flat, op. 11, by Tchaikowsky (taken much too fast in tempo) and a Borodin scherzo in D minor (marked prestissimo, and taken much too slow), but the good effect was later on entirely wiped out by Mr. Adolf Hartedgen's affected and effeminate performances on the violoncello. He played Carl Schubeth's "Amourette" in G major and the Gavotte by Popper. The abominable tricks he indulged in during the performance of the latter piece are entirely unworthy of anybody who would like to be called an artist. Mr. Hartedgen, however, gained through them the plaudits of a gullible audience, who called him out to hear him render Popper's "Spinning Song."

Miss Henrietta Beebe sang well, though with somewhat faded voice, an innocuous song by Sir Julius Benedict and Strelitzki's "Wooing" and was encored. The tenor, Mr. Worden D. Lourel and the pianist, Mr. C. G. Marshall, who appeared on this occasion, should have been pelted off the stage with rotten eggs. With any other but a good-natured and not over-critical American audience, they certainly would not have escaped that fate.

Brooklyn Philharmonic.

THE inauguration concert of the Brooklyn Philharmonic Society's season brought last Saturday evening a rather heavy, but interesting program.

The Brahms D major symphony, which has not been heard in New York for two years, was the *pièce de resistance*. The performance was almost perfect, save some small defects in the brass, while Beethoven's fifth symphony left nothing to be desired in point of performance. Krug's "Othello" prelude fully sustained the good impression it made at last year's New York Philharmonic performance; it is a very noble work by a promising young composer. Mrs. Pauline L'Allemand, with an aria from Rubinstein's "Dämon," and an old concert aria by Weber, fairly carried away the audience; the summer vacation has evidently given her new strength and her voice sounded remarkably fresh; still, she should pay some attention to her execution of the florid passages, which were at times faulty in intonation, something unusual with Mrs. L'Allemand. There will be a rather long interval between the first and second concerts, probably owing to Mr. Theodore Thomas's absence from the city with the American Opera. Whether Liszt's "Legend of the Holy Elizabeth" is going to reward the patient subscribers for such a long wait of six weeks we are slightly inclined to doubt. At the first concert at Friday afternoon's public rehearsal the audience was as appreciative as it was numerous.

The Thomas Pops.

THE short season of Thomas Popular concerts was most successfully inaugurated last Tuesday night, when, despite a very unpropitious state of weather, the vast Metropolitan Opera-House auditorium was well filled with one of the finest and most fashionable audiences that New York can furnish. The move from the Academy to the larger and better-equipped house was a good one, and even in point of acoustic qualities the Metropolitan may safely be said to outlive the old building. The newly-tried change of orchestral positions did not quite meet our approval, and we think Mr. Thomas would do better to replace his phalanx of 'celli into the middle and put the wood-wind back to the left. As it was last Tuesday the tone of the latter group was too prominent, and did not well blend with the strings. The string orchestra itself must be termed the finest Mr. Thomas has ever commanded, and their exquisite rendering of the noble and beautiful cavatina in E flat from Beethoven's string quartet in B flat, op. 130, must be termed the gem of the evening. The entire orchestra did very creditable work during the performance of a program of no mean exigencies. It opened with a novelty, Massenet's "Marche Héroïque," in A minor. This is a weak, though very blatant, imitation, both in style, invention, orchestration, and even key of Berlioz's glowing "Rackoczy March." Berlioz's "Carnaval Romain" overture, one of the best things the great French master has ever written, was next on the program, and was well rendered. The second novelty of the evening was an orchestral scene, "The Forest of Arden," by Henry Gadsby, a fair English composer. It consists of two movements, of which the first, an intermezzo in A minor, entitled "An

Autumn Morning," is quite suggestive, well written, nicely scored, and prettily invented; the second, in A major, "The Hunt is Up," is thematically partly very commonplace, and partly made up of reminiscences, of which one from the "Lohengrin" bridal procession is a more than merely passing one. The fine bacchanale from "Tannhäuser," written for Paris and not contained in the German score, and Liszt's weak symphonic poem, "The Battle of the Huns," formed the remainder of the orchestral part of the program.

The soloist of the evening was Mr. Rafael Joseffy, the popular pianist, who rendered Rubinstein's D minor concerto in a manner out-rivaling many, if not most, of his former efforts in that direction. His work is technically always admirable, but he infused into it this time also more warmth and power than is usually to be met with in his renderings. He was most enthusiastically recalled after the close of the performance and had to add an encore, for which he chose Rubinstein's beautiful "Kammenoi Ostrow," which he rendered in perfectly exquisite manner.

The matinee on Thursday, though the rain had not yet ceased to pour, was also well attended. The program brought as novelties a very Wagnerian and sonorous "Jubilee March" by Jean Louis Nicodé, of Dresden, a weak and uninteresting tarantella, by the young Russian César Cui, and a pretty, though rather effeminate, movement for string orchestra by Massenet, entitled "La Vierge." The other orchestral numbers were the "Meistersinger" vorspiel, which was not rendered with Thomas's usual rhythmic precision; the Beethoven-Liszt andante cantabile, from the B flat trio; Tchaikowsky's fine and highly interesting variations, and finale, op. 55, a little waltz movement for string orchestra by Volkmann and Liszt's second polonaise.

Miss Emma Juch was the soloist, and the fair soprano charmed her listeners with her flawless singing of an aria from Spohr's "Faust" and one from Weber's "Der Freischütz," after both of which she was heartily applauded.

Neuendorff's Concert.

THE opening night of a season of grand sacred concerts to be given during the winter by Adolph Neuendorff and his orchestra occurred at Steinway Hall last Sunday night. The spacious hall, with its two galleries, was well filled on this occasion, and judging from the enthusiastic applause that was bestowed on the performances of the evening by a large and cultured audience, these popular Sunday evening concerts are bound to become a big success.

The program arranged for the occasion was a most interesting one and popular in the best sense of the word. It opened with a "Coronation March" in E flat, by Ramsöe, which, though a novelty, was scarcely interesting, as it is nothing but a plagiarism from the "Prophet" coronation march. Gade's pretty "Ossian" overture in A minor was heard here for the first time in a long while and was therefore almost a novelty. It was well rendered. The same may be said also of the "Entrance Scene of the Gods into Wallhall," from Wagner's "Das Rheingold," Weber's "Oberon" overture, Saint-Saëns's "Suite Algérienne," of which the dreamy "Evening Reverie" movement in A major was especially well rendered and enthusiastically received, Wagner's "Rienzi" overture, a new and pretty dance song entitled "Filigran," for string orchestra and harp in E major, by Lackenbacher, and Liszt's finely-scored E major "Polonaise." The orchestra played all these numbers in a most satisfactory manner and Mr. Neuendorff conducted with verve and that great energy for which he is known. A little less effort on his part would make him appear somewhat more graceful as a conductor and a trifle more restraint on the brasses in forte passages would augment the beauty of the tone produced by the orchestra. This Mr. Neuendorff should remember in future and recall the fact that Steinway Hall has infinitely better acoustic qualities than the Central Park Garden.

The soloists of the evening were Misses Carlotta Pinner and Augusta M. Fischer. The latter is a young American pianiste, who has just returned from her finishing studies in Germany. She played the first movement from Beethoven's G major concerto and Rubinstein's galop from "Le Bal" with satisfactory musical conception, good technic and a nice touch. A little more power in tone-production would be an essential furtherance to Miss Fischer's high aims as a reproductive artiste. Miss Pinner scored a popular success with a brilliant rendering of the

"Shadow Dance" from "Dinorah." She was enthusiastically recalled, and her many friends insisted on a *da capo*.

Italian Opera.

MR. ANGELO'S Italian opera company, at the Academy of Music, is slowly but surely drifting toward a not very glorious ending of a not over-successful season. With the exception of last Saturday afternoon, when Petrella's "Ione" was repeated, they gave us nothing but Verdi, and not the Verdi of "Aida" fame, but Verdi, the composer of "I Due Foscari" and other moribund works. The last-mentioned work, which dates from 1844, and which nowhere proved a success, met the same fate in New York last Wednesday night. It is weak to a degree, and aided by a libretto of absolute meaninglessness, it foreshadows in no place the future composer of "Il Trovatore," "La Traviata" and "Aida." The production at the Academy was not a bad one, however, and Mrs. Valda as *Lucresia*, did everything that a fair voice and musical intelligence can do in a part that has so few advantages as hers. Mr. Bologna was effective as *Loredano* and Mr. Pogliano not bad as the *Doge*. The debutant of the evening was Eugenio Salto, as *Jacobo*, who, gifted with a good and agreeable tenor voice and acceptable histrionic abilities created a rather favorable impression. He, however, inclines to the same fault as does Vicini, viz., forcing the voice, which, in his case, usually results in a deviation from the pitch.

Chorus and orchestra were fair and the scenery and stage management a little better than on previous occasions.

For Friday evening "Rigoletto" had been advertised, but on arriving at the Academy people were notified that Mrs. Valda was ill, and that in consequence "I Lombardi" had been substituted. The performance, with Mrs. Ricci and Messrs. Giannini and Pinto in the cast, was a better and smoother one than was the first rendering of that weak production of Verdi's.

At the Saturday matinee Mrs. Ricci had again to come to the rescue, as this time Mrs. Bianchi-Montaldo was also on the sick list. Mrs. Ricci, who took the part of *Ione* at shortest notice, did much better than might have been expected from her previous efforts, and Mr. Giannini was in excellent voice. There was a fair-sized audience present, who seemed to greatly enjoy the performance.

On Monday night "Il Ballo in Maschera" was repeated with the same cast as heretofore, and the same opera will be given at the Saturday matinee. To-night "La Juive" will have its first hearing, and for Friday night "Rigoletto" is announced.

Moor's Recital.

MR. EMANUEL MOOR, a young Viennese pianist, gave the first of a series of piano recitals at Chickering Hall on Wednesday afternoon last, when, despite the pouring rain, he had a fair-sized and appreciative audience.

Mr. Moor's repertoire is a varied one and so is his playing. He has many good qualities as a pianist, notably a retentive memory, a good touch and a fair technic, but his conception is not always as high as are his musical aims. In the rendering of the Bach-Liszt G minor prelude and fugue repose was sadly wanting, also a certain firmness of touch, and the fugue was taken so fast and with such bad use of the pedal that many parts in it sounded blurred. Clearness is one of the first conditions for good fugue playing. The Beethoven "Appassionata Sonata" also suffered from a too hasty interpretation. On the other hand, the Schubert-Tausig military march was rendered with much verve, neatness and effectiveness. The best played numbers on the program, however, were the four Chopin pieces: berceuse, mazurka in F sharp minor, valse in A flat and the G minor ballad. Wieniawski's showy concert valse in D flat was also played in a very finished manner and in the Liszt D flat rhapsodie Hongroise Mr. Moor displayed some stunning octave playing.

As a composer of no mean ability and of earnest purposes, Mr. Moor introduced himself with a suite in three movements, of which the first in A flat is undoubtedly the most important. It is well invented, clear in workmanship and concise in form. The funeral march in F minor lacks originality, the principal theme being strongly suggestive of Gounod's "Funeral March of a Marionette." The third and last movement is bizarre and hardly on a level with its predecessors. On the whole, however, this suite gives fair promise of better things to come.

Progress at the N. E. Conservatory.

AT the annual meeting of the trustees of the New England Conservatory of Music, last Thursday, at Boston, which was the most interesting and the most largely attended of any in the history of the corporation, officers were elected for the ensuing year as follows: Rufus S. Frost, president; Alexander H. Rice, vice-president; Eben Tourjée, director; Lucius A. Chase, secretary; Joseph G. Switzer, assistant secretary; Luman T. Jeffs, treasurer; William P. Ellison, auditor. Hon. Oliver Ames and Hon. Elijah E. Morse were elected and accepted positions on the board of trustees. The treasurer's report showed a considerable increase in the income and a prosperous financial year. The director's report gave a review of the history of the year, and stated that the attendance was 2,186 students from 56 States, territories, provinces and countries, an increase of 181 over last year. Of this number 1,276 were from Massachusetts. The other New England States increase the immediate local patronage to 1,527.

The re-election of Dr. Eben Tourjée, director; Mr. Lucius A. Chase, secretary, and Mr. Joseph G. Switzer, assistant secretary, although a foregone conclusion, is a gratifying tribute to the excellent and conscientious, as well as intelligent, work these gentlemen have bestowed upon the conservatory during many years. The increase of the number of students this year over last year was nearly 10 per cent. and indicates an attendance of about 2,500 students next year.

The New England Conservatory of Music has just purchased 41 feet on East Newton-st., adjoining the conservatory building and including a magnificent brown-stone front building, in which the overflow will be accommodated.

Latest from London "Figaro."

MR. J. H. MAPLESON'S opera season terminated in Liverpool on Saturday, and this week the troupe are playing in Manchester. The latest debutante is Miss Jenny Broch, a light soprano, who appeared last Friday in "Il Barbiere," according to the local papers, with great success. She is a pupil of Mrs. Marchesi, and was strongly recommended to Mr. Mapleson by Mr. Ambrose Thomas. Miss Bianca Donadio has retired from the company, and, shaking the dust off her feet in testimony against *la perfide Albion*, she has, it is understood, returned to France. Mr. Frapolli, by consent of Mr. Mapleson, has likewise retired from the troupe. On the other hand, both Miss Nordica and Miss Hastreiter (despite their names both American ladies) seem to have been fully appreciated by the audiences, notably Miss Hastreiter in "Lohengrin," which was announced to be repeated last (Wednesday) night in Manchester, to the *Elia* of Mrs. Dotti. Two recruits have been engaged for Manchester, to wit: a tenor, Mr. Barroncelli, and a basso, Mr. Lorrain, from Paris.

It appears that Miss Violet Cameron's real maiden name was "Violet Lydia Thompson." The coincidence is curious, for although Miss Cameron was long one of the chief stars in the troupe of the late Alexander Henderson, husband of Miss Lydia Thompson, she is in no way related to that lady, who, by the way, made her professional debut as a principal dancer in the ballet at the old Her Majesty's Theatre in 1852. Miss Cameron, by another curious coincidence, first appeared also in pantomime at Drury Lane in 1871.

It is stated on the undeniable authority of Mr. Giulio Ricordi that Verdi has not yet finished the orchestration of his new opera "Otello," which still occupies his seven and a-half hours a day.

Mrs. Helen Hopekirk will next week give a series of three pianoforte recitals in the Gewandhaus Hall, Leipzig.

Miss Griswold, the singer, has recently come out as a composer of songs, one of them set to a poem by her uncle, Mr. Bret Harte.

The brass band belonging to Lang's Comedy Company is composed entirely of Indians. Another proof that the effort to civilize the Indian is making very little headway.—*Norristown Herald*.

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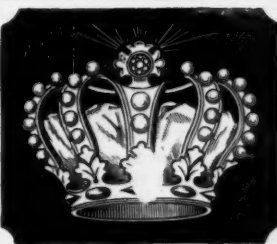
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THE bad weather which has prevailed here for four days of this week, together with a touch of very much cooler weather, which probably set people to thinking about stoves, heaters, and an extra supply of coal, more than about procuring musical instruments, has with many of the dealers produced the natural effect of making the retail business rather less than usual, and some of the dealers are asking where all the customers are. There are one or two exceptions who have been doing a very large retail business, and the wholesale trade is up to its usual standard, with a good showing for a good, steady business, but not a boom.

We have thought it to our advantage to remove the Chicago office of THE MUSICAL COURIER from its location, corner of Adams and Clark streets, to a much more desirable position, and it will hereafter be at No. 148 State-st., just one flight of stairs up, and between the two well-known houses of Lyon & Healy and Reed's Temple of Music. We shall be happy to see all our friends at this location and exchange views; we shall be glad to get points from them and we may possibly be of some assistance in giving points to them.

Mr. W. W. Kimball has returned from his trip to Europe and can be found at his place of business as usual. He reports a pleasant time and says he paid no attention to business while away. The Kimball house is one of the concerns which are exceptions to the dullness which has prevailed in the music trade, their sales being away up this month.

Mr. Gildemeester, who was here last week, says he is in no hurry to make an agent for the Chickering piano in this city until he feels assured of a good representation and a permanency; he also says that the piano will hereafter have an entirely different action, which may be equaled by some, but is surpassed by none, and that new styles of cases will also be introduced.

Mr. Carl Hoffman will please accept thanks for some very nice pieces of his own composition. Mr. Hoffman has a good word to say in favor of the Sterling piano, beginning the handling of these goods with their cheaper pianos; he is now ordering some of the best grades. We recently examined some of these pianos in mahogany and French walnut cases, and not only find them very handsome as pieces of furniture, but, what is more to the point, extremely satisfactory as musical instruments. Mr. R. W. Blake is entitled to credit for constantly improving this piano. Mr. H. C. Plimpton, who is traveling through Illinois in the interest of this house, has met with good success, several very desirable agents

having been appointed by him through central and southern Illinois.

Mr. Strathy, traveling salesman for Behr Brothers & Co., is in the city; he has just returned from a Southern trip and reports a good trade in the South and will now go through the West.

The first foreign upright piano, with the exception of a couple of Blüthners, that we have seen in this city was unpacked yesterday by J. O. Twitchell.

Miss M. A. Schull, the agent in this locality for the techniphone or practice piano, reports quite a sale for these goods and that they are highly recommended by as eminent an authority as Mr. Boscowitz, the well-known pianist of this city. Miss Schull's headquarters are at Lyon & Healy's piano warerooms.

Mr. I. N. Camp, of Estey & Camp, is paying a visit to his St. Louis house.

We started in last week with the avowed purpose of giving a complete résumé of Chicago music houses, went through State-st. and partially through Wabash-ave., leaving off at the corner of Adams-st., on the southeast corner of which can be found the quite extensive house of Root & Sons. They have on the first floor a large stock of sheet music and musical merchandise of nearly every description, and on the second floor can be found a stock of pianos. The Everett piano is the one in which they are mostly interested and naturally the one they push the hardest, more particularly in their wholesale trade.

Almost directly opposite and two or three rooms south of the corner are the representatives of the Sohmer and Krakauer pianos, Messrs. Steger & Sauber, and upstairs can be found the Kranich & Bach.

There are no stores in the music line on Wabash-ave. until the corner of Van Buren-st. is reached, where on the northwest corner can be found the goods of the Mechanical Organette Company. It is one of the brightest stores in the city, almost entirely plate-glass fronts, and is presided over by Louis C. Fuchs, who is as bright as his store.

And last but not least on Wabash-ave., at 366, can be found the store of the Haines Brothers pianos, presided over by Mr. Thos. Floyd-Jones, who, by the way, has just gone out on a very short business trip. Their wholesale business is excellent. This ends the State-st. and Wabash-ave. dealers; in a future letter we will take in the North and West side dealers.

In town and having been here during the week are the names of the following dealers and travelers: Mr. B. L. Curtiss and Mr. T. J. Curtiss, general travelers for Estey & Camp; Mr. Charles Elmendorf, of Elmendorf & Field, Algona, Ia.; Mr. H. H. Bagg, Aurora, Ill.; Mr. R. A. Rodesch, Dixon, Ill.; Mr. Benedict, of Benedict & Daniels, Pontiac, Mich.; Mr. F. W. Bailey, traveler for Bourne & Son, of Boston, Mass.; Mr. Anton Wulff, of Racine, Wis., who is reported to be making pianos there; Mr. E. F. Greenwood, one of the successful Chicago travelers, has just returned from a complete tour of Iowa; he reports trade in a good healthy state; Mr. John Peters, Lanark, Ill.; Mr. A. H. O. Howes, Bloomington, Ill.; Mr. C. Hinze, Des Moines, Ia.; Mr. H. N. Hempsted, Milwaukee, Wis.

GUILD-ENGLISH.

Present Status of Affairs.

MR. GEORGE M. GUILD has succeeded in enlisting in his defense the whole music-trade press against the attitude assumed by THE MUSICAL COURIER. We congratulate the papers now defending him, and hope, for his own sake, that they will represent him more intelligently in the future than they have in the past. One of the bright lights in music-trade journalism recently stated that the English trial was to take place in October. This information was inspired by the astute Mr. Guild, but October, 1886, is dead forever, and there has been no English trial. The facts are that the editors we refer to have no knowledge of Guild affairs except such as is given to them by Guild, and that is about as reliable as Guild notes have been in the past.

Now, let us see what the present status of affairs is. It is probable that English will be brought into court some time during this month and if all parties are ready the trial may be begun. The District Attorney in Boston

does not yet know the exact date, neither does English's attorney know it.

When Guild endeavors to create the impression that English will soon be tried, he does this with a purpose. He wants to show the earnest desire of his firm (himself) to have this self-confessed (?) embezzler, English, punished. That is the Guild diplomacy. It will be remembered that we stated that Guild called on piano manufacturers in Boston and said to them that English had confessed his crimes to him. English knew nothing of this, but on the contrary after having been visited by Guild he was sure that the latter was his best friend. It will thus be seen why Guild endeavors to create the opinion that English is soon to be tried, assumably through Guild's conscientious pressure.

Efforts have, however, been made by parties not interested in Mr. Geo. M. Guild to hasten the English trial. English has been in jail long enough, and it is about time that justice gets an opportunity to take charge of him. He has been in charge of Mr. Guild a sufficient length of time.

As to the Guild Piano Company we have a few words to say. The following advertisement, taken from the Boston Herald, is significant of the present policy of the company:

THE GUILD PIANO COMPANY, HAVING ISSUED A NEW catalogue, offer the following bargains in new pianos, in odd styles: 1 new square, \$175; 1 new upright, \$195; 1 new upright, \$205; 1 elegant upright, but little used, \$225; 1 elegant square, good as new, \$185. 217 Tremont-st., Boston.

New square pianos are advertised at \$175, and new uprights at \$195. That is the retail "asking" price. We all know what that signifies. Mr. Fessenden, the trustee of the Guild piano, who is a very busy man, and has only a modicum of time to spare for the company, should be told of the results of this kind of advertising. The first notes under the settlement which made him trustee could not be met, and had to be passed, much to his chagrin. If this policy of the company is to be continued other notes will be passed in the future, and his plans will be seriously interfered with. No matter how many pianos the Guild Piano Company may manufacture under the auspices of Mr. Fessenden, who as trustee represents the national banks, who are the heavy Guild creditors—we say, no matter how many pianos the company may produce, such a system of advertising will kill the profits, and under the present administration it requires considerable profit to pay the running expenses of the Guild Piano Company, much less to accumulate a profit to pay maturing notes. Why, the profits that are necessary to pay running expenses must be large when we consider such outlays as rent, interest, advertising, current expenses, traveling expenses for salesman, bookkeeper's salary and Mr. Guild's snug little salary and traveling allowances. Mr. Fessenden has a huge and an unenviable task before him if he permits Mr. Guild to influence him.

Our readers will be fully advised in the columns of THE MUSICAL COURIER when the English trial is to take place, and as a court-room is a privileged place of meeting, we hereby assume the right, under the circumstances and for the reason that we have taken an unusual interest in English's fate, to invite the Boston piano and organ trade to attend the trial and behold the edifying spectacle of George M. Guild on the witness stand telling the story of English's awful abuse of confidence and the system he (English) applied to ruin his (Guild's) prosperous piano business.

OUR article on the ruining of pianos, which appeared in last week's MUSICAL COURIER has, from latest accounts, created a genuine sensation, and will act as a stimulus with manufacturers and dealers to prevent the ruin of the pianos that bear their names. We stated that the disease required heroic treatment, and so it does. Manufacturers of pianos cannot afford to permit their instruments after they have been sold, and even long paid for, to be maltreated by fraud tuners. We propose to continue this work, and expect to show still more odious examples than those published in last week's MUSICAL COURIER.

—E. W. Tyler, the Knabe agent at Boston, did twice as large a business from January, 1886, to November 1, 1886, as he did during the whole of the year 1885. Last week Mr. Tyler sold several baby grands and four uprights; a large trade, especially when we consider that the weather was decidedly unpropitious.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES
FREE.

NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.

**STERLING PIANOS
AND ORGANS,**

— MANUFACTURED BY —

THE STERLING COMPANY,

C. A. STERLING, President. R. W. BLAKE, Secretary and General Manager.

PIANOS MADE ON STRICTLY RELIABLE PRINCIPLES.

Material and workmanship first-class throughout. In beauty of design and finish unsurpassed.

WE ASK DEALERS THROUGHOUT THE COUNTRY TO
CORRESPOND FOR PRICES.

Western Office and Warerooms:

179 and 181 WABASH AVENUE, CHICAGO, ILL.

FACTORIES—DERBY, CONN.

THE STERLING COMPANY.

The ESTEY ORGANS have been
favorites for years.



No Organ is constructed with more
care, even to minutest detail.

Skilled judges have pronounced its tone full, round, and powerful, combined with admirable purity and softness. Illustrated Catalogue sent free.

ISAAC I. COLE & SON, KRAKAUER

Manufacturers of and Dealers in

VENEERS,

And Importers of

FANCY WOODS,

425 and 427 East Eighth St., East River,
NEW YORK.

BROS.,

MANUFACTURERS OF FINE GRADE

Upright Pianos

WAREHOUSES:

40 Union Square, New York.

FACTORY: 729 AND 731 FIRST AVE.

THE WILCOX & WHITE ORGANS

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

Send for Illustrated Catalogue.

WILCOX & WHITE ORGAN CO., Meriden, Conn.

AGENTS

Prefer Decker & Son's Pianos
because they are genuine,
honest, first-class instruments
for which a fancy price is not
charged to cover heavy ad-
vertising expenses.

DECKER & SON,
Grand, Square and Upright Piano-Fortes,

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.

"LEAD THEM ALL."

THE PUBLIC

Prefer Decker & Son's Pianos
because they are matchless
in brilliancy, sweetness and
power of their capacity to
outlast any other make of
Pianos.

FISCHER
ESTD 1840.
PIANOS
RENOVED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.
GRAND, SQUARE and UPRIGHT.

— OFFICES AND WAREROOMS: —

415, 417, 419, 421, 423 425 & 427 W. 28th Street, New York.



65,000
NOW IN USE.

IMPORTANT DECISION.

THE following is a Washington dispatch of some interest to the piano trade:

The Secretary of the Treasury decided to-day that a piano which has been bought and used abroad may be admitted free of duty as an implement of trade.

This is an important decision, and may exercise considerable influence upon the piano trade. The influx of pianists, piano teachers and musicians of all kinds who are apt to have used pianos in Europe before their departure for this country is great in the aggregate, and according to this decision there is no time limitation required. If a pianist or musician leaves Europe with a piano which he used a week only, it would suffice to bring the instrument into this country duty free. A good many pianos at the cost of \$100 or less apiece could enter this country, and by pianos we mean to say new pianos, pianos that could be sold at once.

The profession of a man that he is a pianist seems to us all that is necessary to effect a free entry of a European piano into this free country. All a man or woman has to do now to bring a European piano free into this country is to say when leaving, "I am a pianist," and to say the same thing here on arrival. This is a fine condition of affairs, we must say, and what will our friends the piano manufacturers and the action manufacturers say and do now? We have been advocating a kind of co-operation for years past; some kind of combination, some kind of mutual association which could, on account of its numbers and consequently its influence, effect something of importance. One or two or five firms cannot affect this decision, but a trade representation, a body of manufacturers, or an attorney or representative of the same could, influence the Secretary of the Treasury and secure a reversal of such an obnoxious decision.

Under it let us now say that hundreds of pianos will come into this country free of duty. The German and French governments will disseminate this decision in all industrial regions as soon as they get it from their representatives here. Such things are done systematically on the other side. We must do something systematically here also if we wish to stop the influx of European pianos, especially such as are free of duty.

THE large style Behning upright pianos, especially those made of fancy woods and of the cocobola wood, are in great demand among the numerous agents of Behning & Son. All the case-work made at the factory of Messrs. Behning & Son is done in the very highest first-class style, and much of the success of the firm is due to the care and attention bestowed upon this important branch of piano manufacturing, viz., case-work. We have met Behning agents who have been enthusiastic in their praises of the design and character, as well as the durability of the Behning case-work. It is a great feature in their factory.

IT seems to us at the present writing that this number of THE MUSICAL COURIER will be delayed some hours on account of the election. The election occurs on Tuesday and this paper always goes to press on Tuesday, when public holidays, such as the election, do not interfere. By the time this is read very few people in this town will be in doubt whether Roosevelt, Hewitt or George has been elected Mayor of New York.

He is the Father.

THE following communication is from a responsible dealer in the State of New Jersey:

MORRISTOWN, N. J., October 21, 1886.

Editors Musical Courier:

In your last issue you publish an article headed "Not the Genuine Bradbury," in which you refer to "Chas. B. Dickinson," "Keystone" organ, "The American" piano, &c. Does the Rev. Geo. F. Dickinson have anything to do with the instruments mentioned? Are Chas. B. and Rev. Geo. F. Dickinson the same party? Please answer in your next issue and oblige, Respectfully yours, FRED. SCHRAUDENBACH.

[Mr. or the Rev. Geo. F. Dickinson is the father of Mr. Chas. B. Dickinson.—EDITORS MUSICAL COURIER.]

Slight Fire.

JOHN SMITH, an employé at the New England Piano Factory, on George-st., Boston, discovered a brisk blaze in progress in the basement of the above building at about 6:30 o'clock Wednesday evening, and pulled in an alarm from box 213. Upon the arrival of the firemen the fire was under way, and but for prompt and efficient work, the entire building, six stories high and covering a large area, and filled with inflammable material, would doubtless have been consumed. Loss on the building, \$500, and on the stock about \$2,500. Captain Mc-

Carthy, of engine 12, was obliged to smash in one of the basement windows, and in doing so was severely cut upon the left wrist by broken glass. Business was not interrupted in the least, and the excellent arrangements in the factory building to prevent the spread of flames proved decidedly advantageous in this instance.

A Few Lines From London.

THE AMERICAN EXHIBITION OF 1887—THE STATE OF TRADE—THE MUSIC TRADES PROTECTIVE ASSOCIATION—THE JUBILEE CELEBRATION OF NEXT YEAR—FIFTY YEARS ON THE THRONE.

LONDON, October 16, 1886.

FOR the past year but little has been heard of the American Exhibition, which was announced with so many and such loud flourishes of trumpets and distribution of vast numbers of prospectuses, circulars and invitations to step up and pay fifty cents per square foot for space within its promised interesting walls. At the time of its conception or its first presentation to Americans in London it was viewed askance and with an amount of justifiable suspicion, for some of the names connected with its original projection were unfavorably known because of previous and peculiar association with exhibitions of the past. It is one of the undeniable effects of life in London that American residents after a time become imbued with a sense of reserve and caution indigenous to this country. Clap-trap is viewed with disfavor, and anything savoring of undignified speculation is regarded as malodorous and a thing to be avoided.

With the publication of names here in connection with the plans of the exhibition confidence in a measure has been restored so far as the actual carrying out of the schedule arrangements is concerned. But another feature enters into the consideration of American merchants and agents for American houses in London, and information on this point is scanty. Has the exhibition taken any hold upon the opinions and purposes of American producers and manufacturers? The real power of the exhibition must come from the United States, and exhibitors in large numbers should be secured there. It would assist the success of the show in every way if American manufacturers could be interested and made to see the advantages to be derived from a prolonged display of the infinite variety of ingenious productions sent by the most inventive people on the world's surface. Agents in London for American establishments cannot alone do much toward providing exhibits for the very large space which has been secured for the exhibition. Intelligent and united action alone can be of avail.

The location of the coming exhibition is situated in a very convenient and accessible part of the West End. The general shape of the grounds is triangular, and it is surrounded on its three sides by railways; at the entrance to the enclosure there will be stations erected for the ready reception and discharge of the vast crowds that it is anticipated will flock to it. It is distant about half a mile from the Royal Botanical Gardens and the Royal Albert Hall, where the Fisheries, Health and Inventions exhibitions have already been held, and where the Indian and Colonial Exhibition is now in progress.

It is quite impossible to predict the success of the American Exhibition of 1887. That year will be the anniversary of the Queen's accession to the throne fifty years ago! What a time to rule! Preparations are progressing all over Great Britain for an immense number of jubilee celebrations, and every city throughout the country will testify its loyalty to the crowned ruler by fêtes, fairs, exhibitions and what not else. Where so many and important occurrences will occupy the minds of the residents of the various cities promoting them, a certain home or local interest will be manifest and it is sure to detract attention from the pursuit of pleasures in London. Possibly the great celebration to take place in the metropolis may draw many thousands of provincials into town, but the general displays will be confined to the few days before and after the day of anniversary.

The Music Trades Protective Association has quietly subsided from the surface of public attention and has left scarcely a ripple to reveal its presence. The main objects of the association were to bring to the grindstone the noses of the manufacturers with whom the members of the body transacted business. The selling of pianos to professional people or to petty buyers living in private houses was condemned. Beyond this the M. T. P. A. directed its shafts against the eminent house of Broadwood, which has made a particular feature of its business to encourage the regard of professional musicians. This firm declined to submit to any of the terms laid down by the association, and even declined to send a representative to attend the meeting.

Another cause for grievance was that the Broadwoods send their own tuners all through the provinces, and so interrupt the clean sweep of tuning that local dealers would otherwise secure. Without going into the right or wrong of the question, it may here be said that the association was ignored by this house and was consequently chagrined. Several manufacturers of small power, and who might as well have remained absent from the meetings, were on hand to declare that they, oh, yes! they always studied the dealer and never sold to professional or private buyers under any circumstances; or if they did they at once looked around for some agent to whom they might surrender all the profits! It is noteworthy that the strongest houses throughout the provinces declined or neglected to come to London at the dictates of the secretary of the association. There was no attendance from Birmingham, Bristol, Manchester, Liverpool, Glasgow or Edinburgh, because the houses of importance in these great cities recognize the impossibility of preventing intermediary buyers sharing profits now and

then and enlist these very people as auxiliaries. The profession is too strong to be snubbed.

Trade is improving with the coming of the autumn, and a general feeling of confidence and approaching prosperity pervades commercial channels. Money is still difficult to collect and until after January acceptances and promissory notes will call for renewals; but after that time money, it is predicted, will be easier and more plentiful.

There is a surfeit of American organs now in the market. The smaller makers are sending organs here at random, and have cut prices so that real values and legitimate profits are difficult to maintain. Australia was once submerged under a flood of shoddy goods, and the influx was disturbing enough until a reaction set in, and buyers discovered that unsubstantial, showy, gingerbread work would not stand the test of time. This cannot last so long in England, for none but carefully-built instruments can resist the ravages of the climate.

The Beatty dodge is being practised here in a small way, and the usual coupon is sent out with a circular to catch gulls. More about this will follow later on.

NEMO.

The Steinert Hall.

THE plans of the new Steinert Music Hall in the Hotel Boylston, Boston, were explained to us last Friday during a visit to Boston and an inspection of the premises. The hall will be built with the main purpose in view to make it an acoustic success from an architectural point of view, and combine with comfort the latest improvements for heating and ventilating. In decoration it will represent the modern artistic spirit, which is distinguished chiefly for its subdued colors and tints, combined with elaborate ornamentation. Heavy wood panels in the ceiling will give the decorator many opportunities for designs and devices and the walls will also have panels of a large variety of rare woods.

The warerooms of M. Steinert & Sons, on the ground floor of the Hotel Boylston, will be enlarged by the lease of an additional floor on Tremont-st. now occupied for other purposes. As soon as the firm will get possession of this large floor arches will be cut through and the new room will be used for the display of grand pianos only. The corner wareroom will be used for up-rights and the middle room for miscellaneous display. After the completion of these improvements M. Steinert & Sons will have one of the most extensive piano establishments in this country, and a new epoch in their prosperity will be marked.

Mr. McLaughlin's Letter.

THE letter which Mr. George T. McLaughlin, proprietor of the New England Organ Company, Boston, wrote when he accepted the Democratic nomination for Congress from the First Massachusetts Congressional District, reads as follows:

SANDWICH, October 27, 1886.

GENTLEMEN—Your letter informing me of my nomination as the Democratic candidate for Congress from the First Massachusetts District is received. I am deeply grateful for the honor conferred. Believing as I do that the Democratic party is the party of reform and progress, and that on its future largely depends the welfare of our country, I accept my humble share of the duty necessary to aid in carrying out its principles. There can be but one course for true Democrats to pursue under the present condition of political affairs, and that is to support the administration of President Cleveland with all the zeal that its merits demand. Civil service reform can never again be made an issue in politics. It is a reality, and a thoroughly Democratic institution. The party that made this reform possible can surely be trusted to bring it to perfection. No party of the future dare face the people in opposition to that reform. I believe in an honest dollar—one worth 100 cents—and a just and equitable reduction of a high war tariff, which is operating to embarrass the manufacturer and laboring man alike.

A national bankrupt law I regard as one of the pressing necessities of the day, and its passage will prove a boon and a blessing to the business men of the whole country. I am in hearty sympathy with every movement looking to a just and equitable solution of the labor question, believing that the very foundations of our government rest upon the intelligence, education and prosperity of the millions who earn their livelihood by the sweat of their brow. Their welfare should be jealously guarded by men of all parties, for they are the bone and sinew of the nation. This principle, properly carried out, is the best protection that capital can have. I believe in the construction of a navy which shall be in keeping with our character as a great nation, and which shall command the respect of the world; and to this end wise and prudent statesmanship must protect our fishing industries, which are the cradle of our maritime resources in both peace and war. In conclusion, I believe it to be the plain duty of every lover of good government, and particularly of the members of the Democratic party, to manfully face these issues, and to fight for them with all the tenacity that has been manifested by the present administration under the lead of its valiant chief, Grover Cleveland. Again thanking you for the honor conferred, I remain, respectfully yours, GEORGE T. McLAUGHLIN.

To B. F. Hathaway, Chairman, and M. B. Slocum, Secretary, &c.

The letter is an excellent document in thought and style. The election took place yesterday, but the returns are, of course, not in. The First Congressional District of Massachusetts gives a large Republican majority, and as Mr. McLaughlin is the Democratic candidate it is impossible to state how Mr. McLaughlin's constituents decided.

—Mr. L. C. Harrison, the organ manufacturer, reports business prosperous and is far behind with orders. The following orders for organs yet to be finished will confirm our statement. Organs to be sent, notably to the following churches: First Presbyterian Church, Passaic, N. J.; First Presbyterian Church, Newark, N. J.; First Baptist Church, Richmond, Va.; St. Mark's Church, Orange, N. J.; Melrose Baptist Church, New York city; Dutch Reformed Church, Flatbush, L. I.

Reply to an Unmerited Philippic.

Editors Musical Courier :

THE piquant article headed "Mr. Grass's Dogmas," which appeared in last week's issue of THE MUSICAL COURIER, is, indeed, a strange mixture of praise and censure, eminently calculated to excite the risibilities of the frivolous and such as do not indorse my well-known views on the tuning question. The writer of it certainly possesses more than an ordinary share of adroitness, as is made apparent by the manner in which he evades referring at length to the main subject of my last communication, by the choice of words in which his strictures are couched and the compliments paid some of my suggestions, my facial characteristics and that manly strength which has always enabled me, unaided, to take off the top of a square or grand piano and put it on again. He is wrong in stating that very few male tuners can safely remove the heavy tops of square pianos without assistance. There are numbers of tuners who do so almost every day in the ordinary course of their occupation, and some of these gentlemen are very attenuated. One of them who is known to me weighs only 117 pounds, but he possesses the masculine quality of strength, and understands the knack of taking off a top when necessary, as is often the case owing to a variety of causes, such as, for instance, to obtain more light, re-string pins, fix defective bridges and sounding-boards, and otherwise improve the piano.

Now, this heavy lifting neither Mrs. Weatherwax, Miss Brightlark nor any other tuner of her sex could possibly do, unless she possessed the frame and strength of an Amazon. We are perfectly aware of the fact that the tops can be raised and that ladies can raise them, as well as raise Cain generally, when they want to do so, or cabbage heads, as they do in Cabbageville; but when a tuner gets to work on the square it is often imperatively necessary to take off the top instead of to raise it, and no big Jumbo on two feet or four is equal to the herculean task of stamping out and demolishing that incontestable fact. In my last only a few things were mentioned to prove that ladies are unfitted to act as tuners. Many other reasons might be given if required, but it is enough to add that the anatomical construction of our sister tuners is such as to make it exceedingly disagreeable for them to fix any part of a piano where they are required to lean upon or bend over the instrument, or submit to undue pressure about the region of the heart or chest, that might in time develop mammiferous troubles. As may be imagined, it is no easy matter for a lady to stand on tip-toe in high-heel boots, reaching and straining in the effort to accomplish laborious tasks, at imminent risk of injury to the spinal column, and almost absolute certainty of crick in the back. As Miss Brightlark had to do with a square piano, there was no reason why we should refer to the instrument as being other than such; but should a lady tuner be sent some day to tune an upright in the country, and find that the instrument has a "steel-

screw tuning device that cannot be forced," a description of her method of manipulating the piano and putting it in tune may not be uninteresting to some of your readers. Meanwhile, they must wait until the next order to tune an upright is received, when it will be duly handed to Mrs. Weatherwax, who has been head tuner of the firm of Jeremy Diddler & Co. ever since Miss Brightlark settled down with the drummer in Spongetown.

The farm-house scene, though ridiculed, appears so realistic to many that a letter reached me yesterday from a gentleman in Canada, stating that a prominent piano manufacturer and the staff of tuners and mechanics indorse both it and my entire article and express a desire to see the counterfeit presentment of the writer, but as my censorious critic deems my features Apollo-like he might think it more desirable, if reproduced on canvas, that they should adorn a gallery of fine arts rather than be photographed by Sarony or Kurtz in *carte-de-visite*, cabinet or imperial style. The largeness of my head may be accredited to the development of brain force induced by mental labor at late hours in behalf of a journal generally recognized as the best exponent of the piano trade in America, while the shading of my hair, like that of the *Ghost's* beard in "Hamlet"—"a sable silver'd"—seems adapted by nature to me, and the role I am playing in haunting inefficient mechanics, newspaper men and fault-finding would-be critics.

Bismarck and politics, the coming mayors of New York, Henry George, socialism and anarchy are, let me assure you, secondary to the interest felt by me in the tuning question and the rights of tuners. My sincerity in this will be readily attested by many connected with the trade, and especially so by some unusually gifted and interesting gentlemen that it has recently been my privilege to meet, and against whom I have nothing to urge but that they detained me to a somewhat later hour than was at first intended. The writer of the article to which I am now replying refers again, with unparalleled cruelty, to a sapient gentleman of the Hub who immortalized himself through a series of communications to THE MUSICAL COURIER more than a year ago, and whose virtues and chivalric ardor in argument are no longer secrets to the trade. He exhausted the tuning question, from a Beantown standpoint, long ago, and should not have his time encroached upon for further views on the subject.

In his next contribution to the columns of THE MUSICAL COURIER it is to be hoped that the person who has censured me will write more about the tuning question and less about composers. His knowledge of the latter appears to be, and doubtless is, extensive, and he should remember that their works, to have justice done them, must be executed on well-constructed pianos, tuned by competent men; for, without them, it will be impossible for him to hear in their effectiveness the lofty musical emanations of his favorites, Gottschalk, Thalberg, Liszt, Tausig and Rubinstein, or for us to be entranced by the "music of the future" (as well as Joseffy could render it), bequeathed to us by that great

maestro, whose creations, as those of the immortal Shakespeare, will last till the end of time.

CHARLES J. GRASS.

[Grass should know that the great maestro (if he refers to Richard Wagner) was not a piano composer, and after examining Mr. Joseffy's repertory he will not find any Wagner compositions in it.—EDITORS MUSICAL COURIER.]

Hardman Pianos.

PROGRESS seems to be the watchword with the firm of Hardman, Peck & Co. There is no abatement in the energy with which this firm emphasizes that word, and consequently there is no busier spot than the Hardman factory and the Hardman offices. One feature of the Hardman, Peck & Co. business must have impressed itself on every observer by this time. We refer to the fact that the Hardman piano is considered the leader by nearly every firm that sells Hardman pianos. The firm here believes and conscientiously feels that the Hardman piano deserves the position of leader with its agents, and the impression is then transmitted to the representatives of the house, who also firmly believe in this position assumed by the home firm. This position gives the Hardman piano a tremendous momentum, not only with the dealers, but with every person who is influenced by the dealers. The instrument indorses all that is said of it and this strengthens the position of Hardman, Peck & Co. The policy is full of excellent future possibilities.

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IN New Zealand the musical instrument trade is like all other trades, suffering severely from the prevalent depression. Messrs. Hoffmann & Sons, of Auckland, one of the oldest established firms in the trade (agents for all the leading English and German piano manufacturers, for Mason & Hamlin, Bell & Co., and Loring & Blake American organs), report that at no period during the past twenty-seven years has business been so dull in the colony. This they are inclined to attribute in a large measure to the reckless consignments of cheap and inferior instruments, especially German manufactures, to the so-called "wholesale" houses and to auctioneers. The market has been completely gutted by this means, and prices of every class of goods lowered in the severe competition which has ensued.

Notwithstanding heavy freight and a 16½ per cent. duty, retail prices of pianos rule lower by 10 to 20 per cent. than in London. There is no demand for any high-class instruments, and American-made pianos are not met with in the market, owing, no doubt, to the fact that the leading makers, &c., do not supply cheap, low-priced pianos. There has lately been a good and increasing demand for American organs, but the auction rooms, as in pianos, are kept supplied with all kinds of rubbish, much to the detriment of the dealers. To judge by the yearly importations, it is doubtful whether any country in the world is better supplied with musical instruments than the colony of New Zealand. SILENUS.

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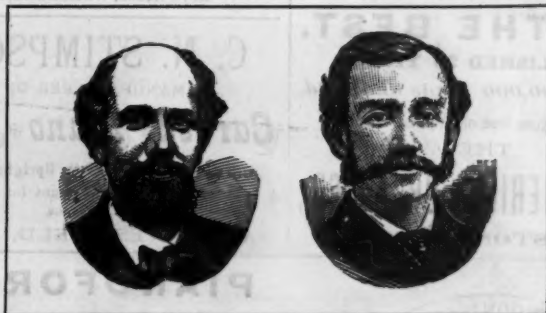
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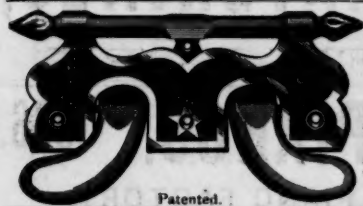
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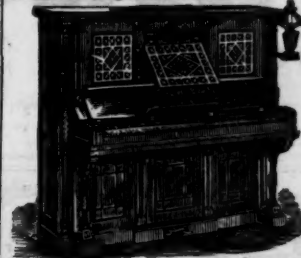
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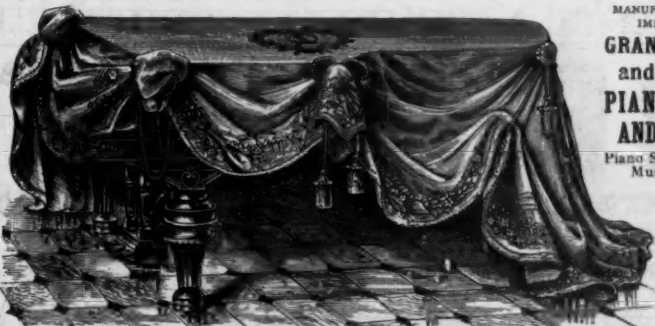
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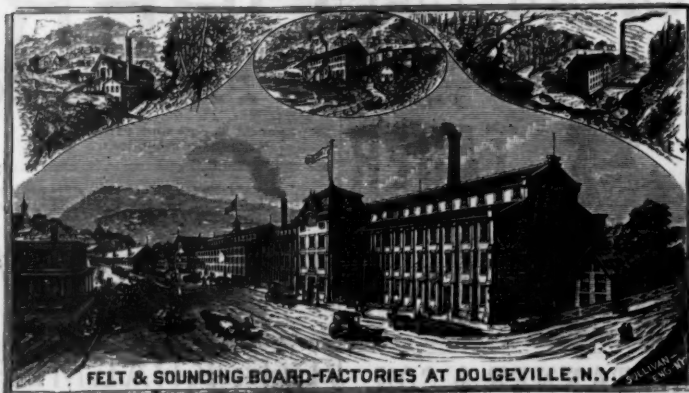


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